

# TENNESSEE ARCHITECT

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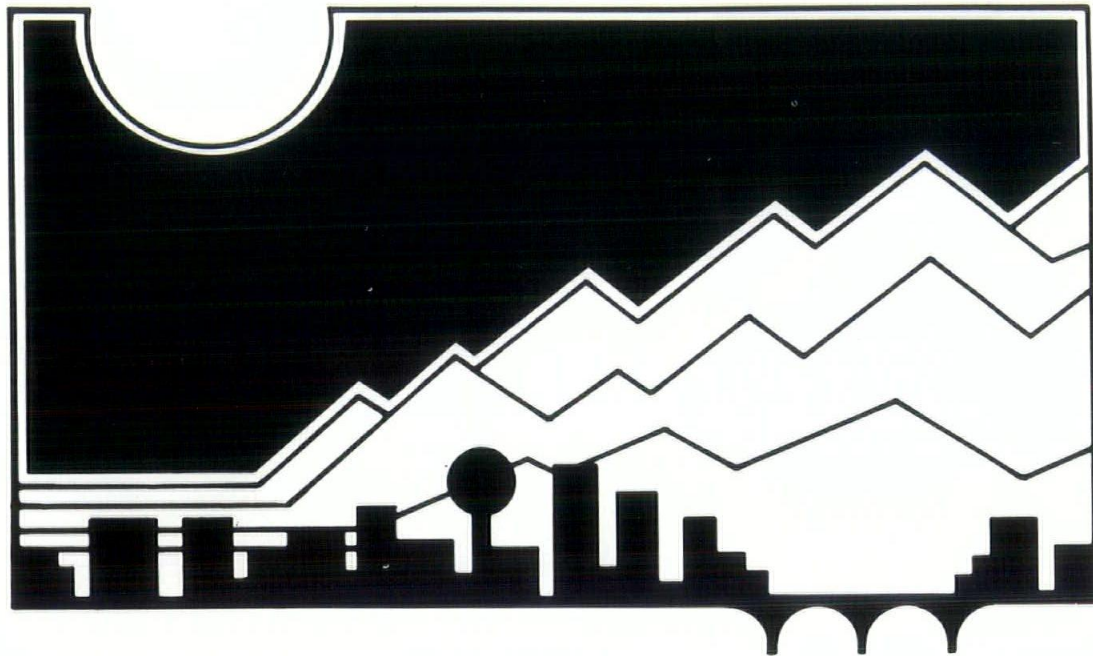
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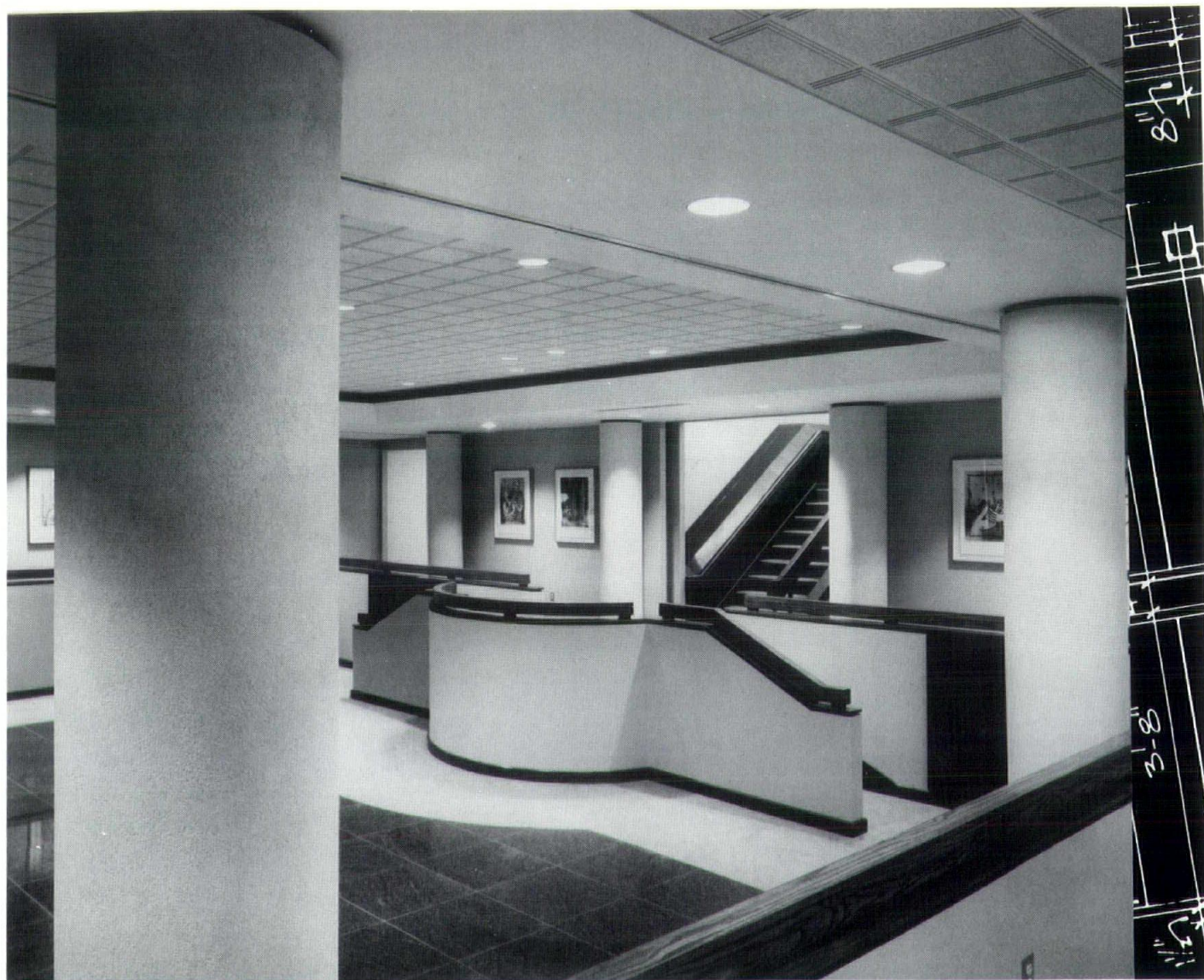
#### COVER PHOTO:

A comforting, therapeutic environment for cancer patients was sought in the design of the Biological Therapy Institute, Franklin, Tennessee. Designed by Thomas and Miller Architects of Brentwood, Tennessee, the building benefits from an abundance of natural light. Photo by John Guider Photography.



# Art and Design: PARTNERS IN HEALING

Julie C. Pursell



*Interiors are geometrically sculpted*



unique synthesis of art, architecture and innovative medical science has produced a comforting, therapeutic environment promoting healing of body and spirit in the headquarters of the Biological Therapy Institute (BTI).

The institute, located in Franklin, Tenn., serves as both a medical research clinic and an international training center for physicians and scientists in the use of biotherapy. The institute offers patients a

center of excellence in oncological care providing the most advanced research and treatment.

For this unusual design, the architectural firm of Thomas and Miller of Brentwood, Tenn., worked in close collaboration with institute founder and director, Dr. Robert K. Oldham, an internationally recognized pioneer in the use of biotherapy for the treatment of cancer.

"We wanted this building to make a statement,



to help those coming here for treatment have a feeling of hope and optimism, a positive attitude that enables patients to transcend negative aspects of their disease," said Dr. Oldham. "We wanted the design of both the building and the art inside to convey the message of all we're about. It has to do with the quality of life and how people deal with the negative side effects of cancer."

Too often, he found in his years in university medical center and major governmental research institutions, technically high-grade care was delivered in surroundings that seemed institutional and sterile.

Convinced that a pioneering approach to scientific medical

research and treatment required an equally innovative environment — one based on warmth, comfort and the humanizing elements of inner strength and hope — Dr. Oldham and Jennifer Camp, institute development officer, resolved to integrate art in form, shape, color and light using bold art works to create a new dimension in the health care experience.

Working with the architects in a team approach, Dr. Oldham and his colleagues envisioned the BTI facility as reminiscent of a traditional southern house, one executed with classical elements yet expressed with contemporary simplicity compatible with the neighboring Williamson Medical Center, also designed by Thomas and Miller.



*Biological Therapy Institute*

---

***Major public areas are  
flooded with natural light.***

---

Columns at two entrances, a massive gable-roofed skylight, clerestory windows and terrace with lake view reinforce the pleasant atmosphere. Major public areas are flooded with natural light. Eloquent art in the form of large, sensitive paintings, a series of thematic lithographs and motifs etched in clear glass on windows and black granite on walls of the meditation room by renowned artist Paul Harmon serve as visual translation of the institute's mission "to deliver tomorrow's technology to cancer patients today."

"We wanted the art on the inside of the building to say the things that are said by the outside," said Dr. Oldham.





*Sunlit waiting area is enhanced by Harmon art*

---

***“The project was exciting because it offered new opportunities to integrate the human side of healing with the latest in scientific technology.”***

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Responding to Dr. Oldham's criteria, architects Don Miller, AIA, and Larry Hart, partners of Thomas and Miller, Architects, Planners, Engineers and Surveyors, developed an integrated approach using architecture and art as partner with science in the healing process. “The project,” said Miller, “was exciting because it offered new opportunities to integrate the human side of healing with the latest in scientific technology.”

Relating the total design to the clinic's therapeutic aspects, the designers introduced natural lighting in key areas to create an uplifting atmosphere. Visitors entering the building are greeted by a columned portico with continuous metal-roofed gable. Differing elevations of the steep site dictated access at two entry levels.

Dominating the entry is a massive skylight above a granite-sheathed grand stairway which descends to the Hall of Honor below, a spacious ceremonial space used to honor contributors to the work of the institute. Focal point of the stairway and facing the entry is the principal work of art in the institute's 27-piece collection, by renowned artist Paul Harmon. Titled “Ancestors and Children,” the six-by-10-foot oil depicts a man, woman, tree bearing fruit and elements of the earth and universe protected by a white dove. In the nearby patient waiting room, another Harmon oil, “Strength and Serenity,” features a richly



gowned woman playing a Victorian-era grand piano, recalling tranquility of another era.

Clerestory windows in the staircase walls provide light to eight treatment rooms, and large windows provide a pleasant ambience in exam rooms.

Highlighting the walls of the lower level Hall of Honor are Harmon thematic lithographs in jewel-toned colors. Titles reflect the universality of the human condition: "Mankind," "Earth," "Beyond."

Soft pastel colors, a predominance of taupe and blue-greys, and a hint of mauve are used throughout the building. The 12,000-square-foot floor plan is divided into three major areas on the second level. All public areas are grouped in the front of the facility with treatment/examination areas in the core. Physicians' offices are located on the lakeview side.

### *"The building is art."*

Administrative offices, Hall of Honor, meditation room and library are located on the lower level, which, due to changes of grade, open out to a handsome terrace overlooking the lake. The traditional shapes of columns, the gabled roof, the skylight and the bands of horizontal windows punctuated with square windows stress the ambience of a sheltering, nurturing environment. The brick exterior adds a warm, residential quality while the roof gable connects the upper level clinic entry with the two-story terrace entrances on the lower side.

As expressed by Dr. Oldham, the building's shape and form, its abundant natural light, large rooms and personalized art are designed to help the patients look past their present problems and gain inner strength and hope.

"The building," he added, "is art."

*Julie C. Pursell is a Nashville free-lance writer and public relations consultant.*



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# A Review of the Works of Charles I. Barber

David L. Wooley, AIA



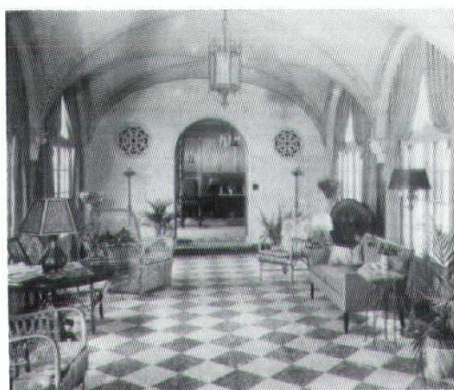
A philosopher and sage once observed that artists may produce excellent designs but to little avail unless the taste of the public be sufficiently cultivated to appreciate them. This being true, it must be a source of considerable gratification to all those interested in the cultural development of this country to see abounding evidence of an awakened interest and a clearer understanding of the principles underlying the arts in general and architecture in particular.

The public apathy toward efforts to provide a greater interest in the architectural background of the country shows every sign of abating. In many regions the progress is slower than in the North Atlantic seaboard, where for generations much of the surplus wealth of our country has been devoted to things other than the necessities of life; but progress is none the less evident in other regions.

In the South as well as the North — in that period of stagnation following the Civil War — a blight fell on the architectural progress of the country which has left us with many unfortunate eyesores; but since the World's Fair in Chicago in 1893, which marked a Renaissance, improvement has been steady. During the period of the 1920s, '30s and '40s there was generated ample proof that the people of the South were aware of good buildings and appreciated their quality. For this, no small credit is due a group of men who, trained in the schools and offices of the East, returned to their native locales to establish higher architectural standards than the South had known since the days of Thomas Jefferson. Among

the notable firms of our region during this time were: Hentz, Adler & Shutze and Neel Reid of Atlanta, Henry C. Hibbs and Edwin A. Keeble of Nashville, and Barber & McMurry of Knoxville.

In the forefront of this group was Charles I. Barber of Barber & McMurry Architects, whose work has remained a strong and steady influence for good taste in buildings in the region. Barber's sound academic



John Craig house, 1926

training is directly reflect in his work. He grew up, so to speak, in the office of his father, George F. Barber, who was one of the South's best known architects. In his formative years, he had the good fortune to spend several months abroad studying the masterpieces of Europe. He came back and entered the University of Pennsylvania, graduating in 1911.

Returning to Knoxville, he formed his office in 1913 and in 1915 formed the present business with Ben McMurry Sr., a 1912 graduate of the University of Pennsylvania.

His early apprenticeships were served in the offices of George F. Barber & Company and Nolan & Baskerville, Norfolk, Va., and in the office of Pell & Corbett, New York City.

During the '20s and '30s the work of Charles Barber received attention in the regional and national architectural press. In June 1930, *Southern Architect and Building News* devoted an entire issue to his work. As reported there, his firm won the Gold Medal for excellence of design in the field of domestic architecture costing under \$20,000 and also received honorable mention in every category of work exhibited in the 1929 Southern Architectural and Industrial Arts Exposition held in Memphis. During the period between 1915 and World War II, the firm played a major role in designing new buildings not only in Knoxville, but also throughout the Southeast.

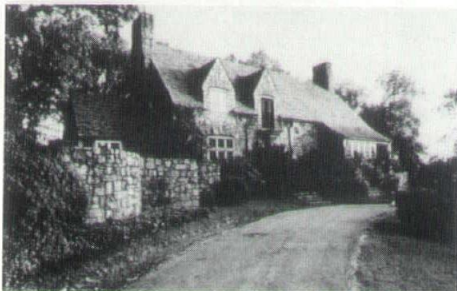
Barber's practice was made up almost entirely of domestic work during the early years, and Barber & McMurry likewise gained a reputation as a designer of houses. To Barber, the design of a private house was more than the production of good architecture, for there is always the problem of the personal background of the client over and above the purely technical and aesthetic considerations. Though the personal problems encountered are not always apparent in the finished work, they make domestic architecture a most difficult design challenge.

In his houses, Barber was interested not only in solving architectural problems but also in creating a convenient and pleasant background. His designs expressed the essential qualities of a good house: to wear well and be improved with time and age.





*J. Allen Smith House, 1916*



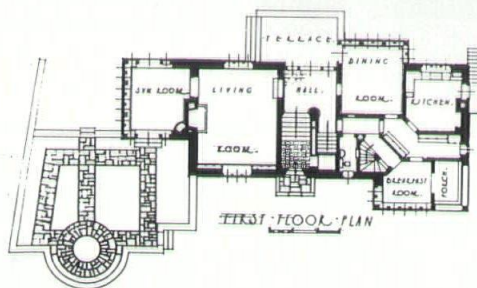
*J.V. Henderson House, 1925*

Some Barber designs had monumental character, but more often he preferred an unassertive charm and a modest scale. His work is characterized by a scale finely related to intimate use. Also present in his work is a truthfulness of design which expresses function.

There is no striving for bisymmetrical balance, but an easy grace is secured by placing things where they naturally belong. In many cases the two ends of a composition are dissimilar in function and differently expressed. The balance is achieved and the whole replete with interest, but void of applied motives to create interest, becoming a plain, truthful expression of function. How often such plain statements of truth lack interest, but never in Barber's work, because no detail is ever unstudied.

The plan is studied and re-studied until a pleasing, truthful disposition of masses is developed. The form of each detail, color and texture of every surface was given the most careful attention. The various elements of each design were organized for harmony and for the value of contrast, and each element was usually given expressive character.

In his houses, chimneys and fireplaces were often emphasized, and the roofs of slate or tile had appealing texture and color. The same thoughtful consideration is applied to the study of the landscaping, interior spaces and furnishings. Whatever arrests the attention expresses the meticulous consideration of the designer. Only those who have visited his work can say how well Barber succeeded as an architect.



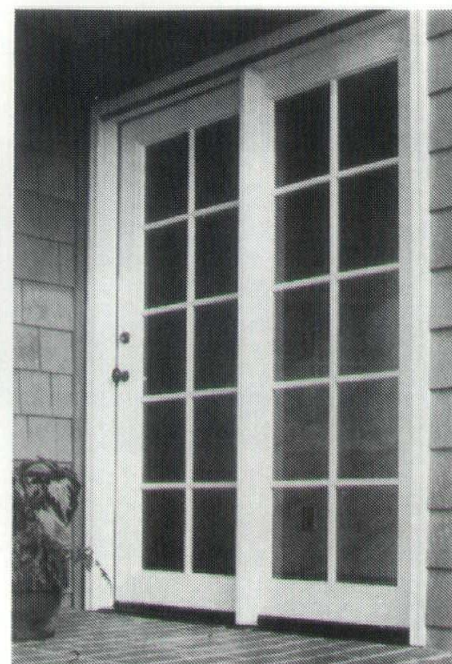
*J.V. Henderson House, floor plan*

It is this writer's opinion that Barber's success in giving architectural expression to those ideals which we associate with scale and place remains unexcelled. To attempt the analysis of such a quality would be as successful as to analyze a man's character by dissecting his body. Nonetheless, the body in a measure expresses the character, and architecture portrays the spirit with which its designers endow it. This is accomplished partly by a conscious, rational process but in a greater degree by initiative self-expression.

Barber's works were never formula-designed. Each example is possessed of individual personality and yet each portrays a kindred spirit, always the spirit of frankness, intimacy and charm.

His philosophy expresses the view that architecture is more than the science of protecting man from the weather and housing personal property. It is a fine art expressing moods and engendering these moods in those who contemplate it. Good architecture must meet both the requirements of science and art. While Barber's work excels in both functions, it is in the latter that it stands apart, an inspiration to designers and a joy to all.

*David L. Wooley, AIA, is a partner with Barber & McMurry Inc. and an adjunct professor at the University of Tennessee School of Architecture. He holds a Bachelor of Architecture degree from Mississippi State University and a Master of Architecture degree from Washington University at St. Louis, Mo.*



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# Design For The Elderly

A DILEMMA  
OF DIVERSITY?

Julie C. Pursell

*Everyone* wants to grow old gracefully.

An increasingly significant number do. Nationwide, ranks of the retired, semi-retired and those approaching retirement form the fastest growing segment of the population, a fact well documented. Better educated, healthier, with more discretionary income than ever before, they possess aspirations and needs as diverse as the individuals themselves.

In an increasingly competitive marketplace, design of retirement facilities for this population group offers tantalizing potential. But for the unwary or inexperienced, or for those who have not committed to extensive research into this promising field, design for the elderly can present a dilemma as deep as its profit margin is wide.

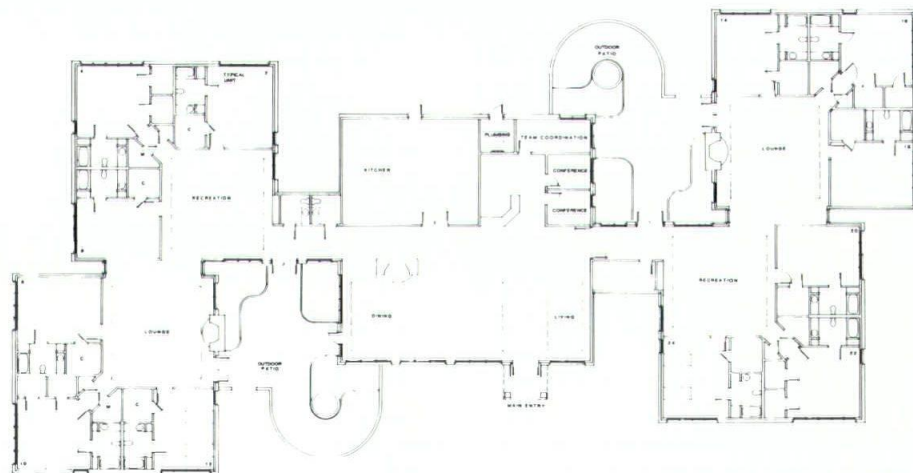
Seasoned professionals staffing the National Conference on the Aging, the National Association of Senior Living Industries and the National Institute on the Aging, view the problems and potentials of housing for the elderly as a No. 1 priority. All agree that a diversity of options is the most viable alternative.

Design for the elderly is lucrative, but there are complicating factors. Roughly, experts divide the elderly into three broad

categories: the young elderly, 65-74; middle elderly, 75-84; and the frail elderly, or those over 85. Most of the young elderly group, when they decide to make a late-life move, seek warmer climes or surroundings touted for stimulating activities, extensive recreational and cultural benefits, welcomed amenities, and a safe, secure lifestyle, where health care services are available. Some seek retirement villages, where free-standing homes allow privacy and freedom of travel, while central lodges with club-

house ambience offer restaurant-type dining, recreational and leisure activities, and companionship.

As a rule the young elderly enjoy this lifestyle for a maximum of two decades. In their early 80s, frequently suffering from increasing physical impairments or the loss of a spouse, they return to their "roots" and the comfort and caring of children, old neighbors and familiar friends. At this point they need the convenience of retirement facilities where personal care or attended living ser-



*Typical villa floor plan by Earl Swensson Associates*



VICES are provided, where meals are furnished and where housekeeping and laundry services are available. Usually, they also want to be near a congregate care or nursing home facility. Others, by preference or economic constraints, often opt for selecting retirement communities in their areas, some proprietary, others not-for-profit, usually operated by a church or denominational organization.

Another category includes the middle income and those in lower economic classifications in need of subsidized housing for the elderly. Much of the available housing for the elderly stemmed from this governmental responsibility role which initiated the high-rise towers concept, primarily in the 1960s.

High-end, middle-of-the-road, or publicly subsidized, housing for the elderly comes in varied shapes and sizes to fit vastly different pocketbooks. But one factor unites all approaches: As the population ages, it needs a continuum of care from independent through assisted leisure living to intermediate and finally, skilled care. While most healthy retired adults do not want to address the presence of a health care/nursing facility in their vicinity, shrewd designers will provide for future medical facilities in overall site and master planning for larger retirement complexes.

A comprehensive approach has been taken in the evolution of McKendree Village in Hermitage, Tenn., a United Methodist-supported retirement complex development which has spanned two decades. Ongoing architects for the facility are Yearwood Johnson Stanton & Crabtree Inc. of Nashville. In phases they have supervised design of nursing and congregate care additions, apartment units, a flexible core unit containing administrative offices, chapel, swimming pool and exercise facilities, congregate dining room and related areas. The firm also supervised design of renovations to the original tower which has one-, two- and three-bedroom apartments for independent living.

Independent homes on secluded cul-de-sacs radiate from the central tower, whose apartment units are designed for totally independent living. Flexible and multi-purpose, the tower reflects the "city within a city" concept of the complex. The main floor functions as a community resource and "mini-mall" where spaces are leased to commercial and professional enterprises.

Envisioned as a landscaped campus setting, the complex includes a new structured living manor building, residential in am-

bience; a complete skilled care nursing home; and a unifying "core" building containing chapel, administrative offices, swimming pool, hydrotherapy, physical therapy, exercise facilities and the principal dining room area.

"Residents want quality in their environments, surroundings which foster positive mental attitudes," said Ed J. Johnson, AIA, president and chief executive architect for YJS&C. "But this must be balanced with strict codes regulations which determine building heights, fire and safety provisions and density of units."

The manor unit is three-story, low-rise (a residential approach preferred by residents) and includes covered patios designed for warm-weather use. Covered or connected walkways encourage exercise in suitable weather and physically link all patient or residential facilities to the core building.



*Yearwood Johnson Stanton & Crabtree's McKendree Village*

In the manor building, congregate reception areas in circular patterns foster conversation; there are comfortable seating areas, game and pool tables, and a grand piano. Colors are soft and muted — rose, blue, celadon. Floors are color-coded for ease of identification by residents. The wide halls have hand rails; a sense of entry is created through the use of recessed doorways. Lighting is incandescent. Individual rooms are spacious with large windows.

Residents are encouraged to bring favored personal furnishings, and apartments are of varying sizes to accommodate both singles and couples. Covered porches encourage visiting and enjoyment of the expansive views.

Residents of retirement housing as they age are predominantly female, frail and single. They respond to color, space, function, density, and proximity to friends and neighbors. They need recreation, activity and stimulation of mental and physical senses.

All too often they are the last to be consulted about the design of environments where they will live out their days.

Attention to seemingly insignificant or obvious details can create a nurturing, inviting environment from surroundings that can otherwise border on the sterile and institutional. Comments from long-term users of retirement housing stress a number of factors they consider paramount.

These include:

- adequate lighting fixtures in apartments, single efficiency units and baths.
- kitchenettes; in some cases where residents will not be cooking, however, this space can be allocated to additional closet storage.
- emergency call buttons and peepholes at proper heights.
- name plates on unit doors.
- all baths with separate entries for privacy.
- recreational furnishings appropriate to the age of the residents.
- accessible drive-up entries for those with impaired mobility, and walkways which encourage exercise but which are not so long that they prove exhausting to those who suffer with arthritis-type infirmities.
- outside doors secure for code requirements but flexible for easy movement by highly mobile residents.
- landscaping, roof overhangs, garden beds, set-in large windows, patios, fountains, paths, sheltered and inviting courtyards which stress tranquility.
- colors that are clear and vibrant, not murky; electrical outlets positioned adjacent to conversational areas.
- use of interior skylights or grid lighting in nursing station areas.
- avoidance, where possible, of storefront detailing in reception or main entrance areas.
- residential detailing of fireplaces, porches suitable for rockers, hanging baskets, lattice work, and warm-toned lighting.
- provision of lounge facilities in principal reception areas of congregate facilities for the convenience of residents as well as visitors.
- use of molded shower/tub facilities with built-in seating; porcelain finishes are unyielding for those who have suffered debilitating illnesses requiring rehabilitation.

Much is made of design for "quality of life." In its best sense, a quality continuum of care for the elderly translates into human scale, design sensitive to human concerns and environments which celebrate enjoyment of life.

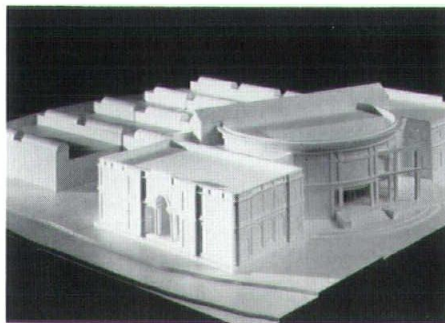


# MUSEUM DESIGN AS SOCIAL CATALYST

Lee Askew III, AIA

A significant number of people going to museums today don't necessarily go there to view art; people go to museums today for a variety of social functions, including shopping, dining, meeting, films and plays. Today's museum is serving the role of a social catalyst and is using a variety of activities to generate new life and new interest in art.

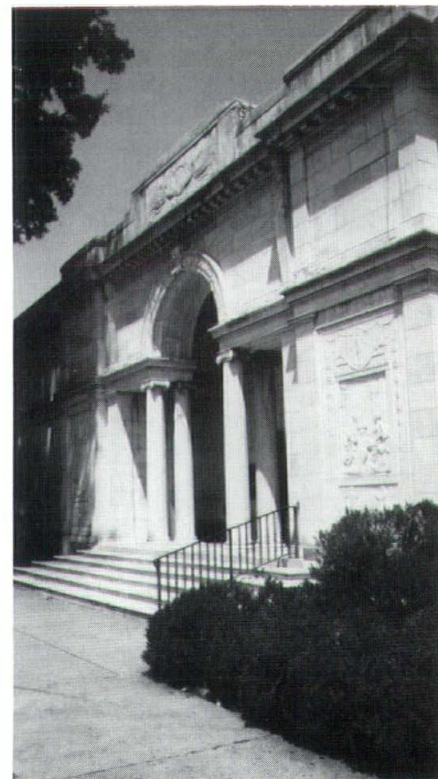
Major museums around the country have taken a new direction and are capitalizing on the museum as meeting place. The Metropolitan in New York has revamped its programs to include greater emphasis on activities which draw the public into the gallery, for example, fashion shows, wine tastings, black-tie parties, films and lectures. The Boston Museum has gone a step further and has completely restructured its front entrance so that entry and exit must be through a series of people-oriented areas, the museum gift shop, the dining room, the meeting rooms and the auditorium. Fifteen years ago these functions were "back-of-house" and always relegated to secondary spaces; today they have become a primary focus for many prominent museums, and the ensuing activity is spilling over into the art-holding areas.



*Model of museum and addition*

Simply put, the savvy museum director is employing new marketing techniques based on the realization that today more people can be attracted into the museum for a variety of socially related activities. This can lead to increased membership, new patrons and a genuine new interest in art.

The major feature of museums catering to the public is usually a multi-purpose space which is part of or near the main entry. This "Great Hall" area serves as a focal point and redirects the public to all activities within the museum as well as being

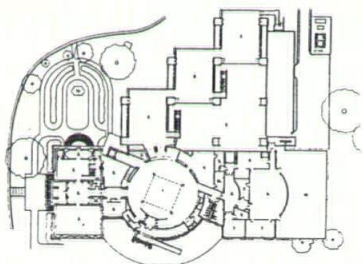


*Original facade*



specifically useful for formal dinners, lectures, sculpture exhibits, dances, receptions and the like. The Great Hall is often combined with an exterior courtyard space which allows for a flow of activity and events to the exterior.

The Great Hall/courtyard combination often leads directly to a restaurant. Remember when museums had a grimy tea room located in some isolated corner which served stale coffee and a few shopworn sandwiches? Not so in today's museum. Dining tends to be an event with white linen and a full menu. For the first time people are going to museums with fine dining as their main goal. And, once inside, many find their way into the galleries to see the latest exhibit.



Entry level plan

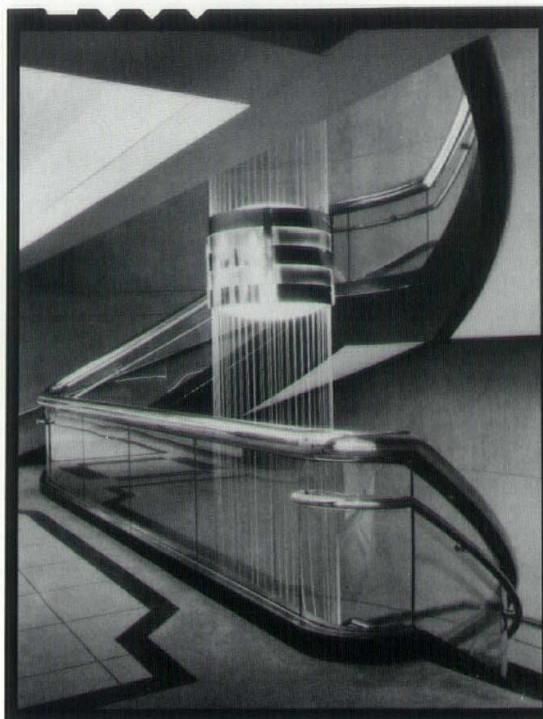
Memphis' Brooks Museum, which recently received a citation from *Progressive Architecture* for architectural design, epitomizes this new direction. The architects for the renovation and addition to the museums are Askew, Nixon, Ferguson & Wolfe Inc. of Memphis and Skidmore, Owings & Merrill of Houston, working in conjunction with the office of Griffith C. Burr, mechanical & electrical engineers and Burr & Cole Consulting Engineers Inc., structural & civil engineers.

Not only has the front entrance of Brooks been relocated to face Poplar Avenue, a main corridor in Memphis, but the entry is now through a two-story Great Hall and consists of a series of "people spaces" prior to entering the art-viewing areas. The Great Hall has been designed to serve as a multi-function space and will accommodate receptions, seated dinners, dances, lectures, sculpture viewing and even rock bands.

Immediately underneath the Great Hall is a new auditorium with appropriate stage and support area for classical music, plays, drama, dance and films. Adjacent to the Great Hall is the museum shop, orientation theater, docents' conference and meeting rooms, print viewing & sales area, boardroom and a major restaurant. The new Brooks restaurant will not only initially seat 100 patrons, but also opens onto a 4,000-square-foot outdoor dining terrace which will comfortably seat an additional

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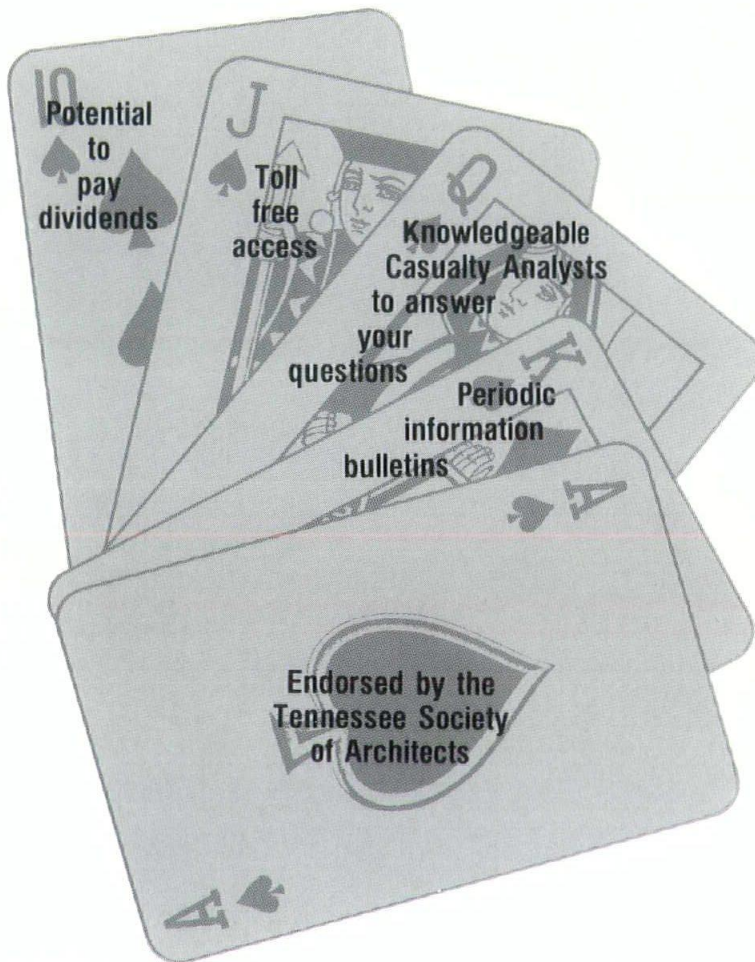
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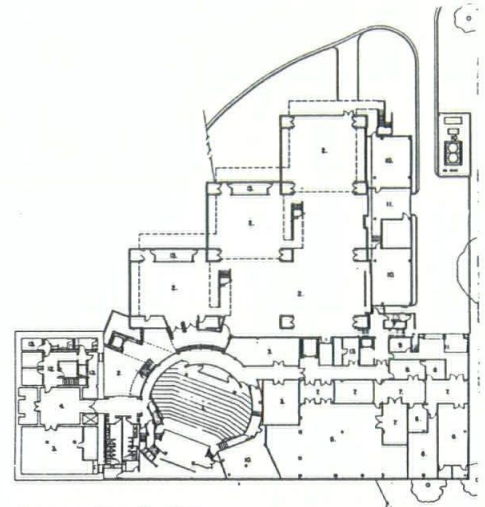
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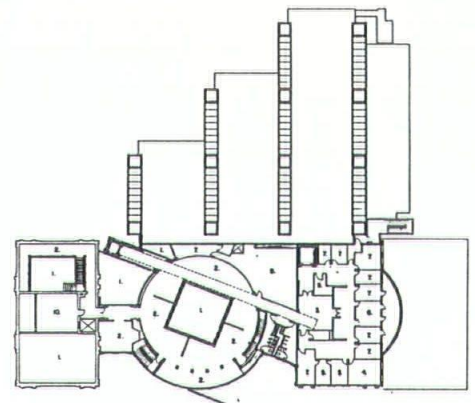
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200. The outdoor dining terrace can also be used for a variety of social functions.

Perhaps one of the more unusual and interesting aspects of Brooks is the relationship of the main entry, Great Hall and the outdoor garden spaces. One moves from the front steps of the museum onto a well-kept lawn and terrace area sprinkled with sculpture and outdoor exhibits. This area has been carefully designed by landscape architect Day Smith Hodges to accom-



*Lower level plan*



*Upper level plan*

modate a variety of indoor/outdoor activities, including art shows and festivals, craft expositions, outdoor parties and dances, sculpture viewing and other seasonal outdoor activities.

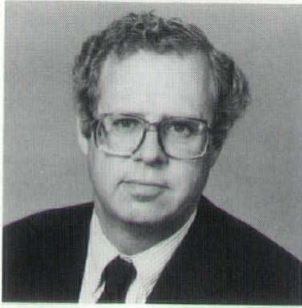
Construction began on Brooks Museum in September of 1987 and will continue through the end of 1989. The work is being completed in three distinct phases so that the museum may remain open, ensuring that momentum will not be lost during construction.

*Lee Askew, AIA, is the founder of Askew, Nixon, Ferguson and Wolfe Inc., Memphis.*

**TENNESSEE ARCHITECT/SPRING 1988**



# SMITH ELECTED TO FELLOWSHIP



Nashville architect Fleming W. Smith Jr., FAIA, has been advanced to the College of Fellows of the American Institute of Architects. Smith joins 63 colleagues so honored in 1988 for their notable contributions to the profession.

Smith's election is based on excellence in architectural practice and public service. He and Batey Gresham, AIA, founded Gresham, Smith and Partners in 1967. Today, the full-service firm employs more than 250 persons and enjoys a national reputation. Numerous civic and professional groups have benefited from Smith's volunteer efforts on behalf of city planning, handicapped accessibility, health care, legislative issues, infrastructure and related areas.

Nominated for fellowship by both the Middle Tennessee Chapter/AIA and the Tennessee Society of Architects, hundreds of architects were rooting for his successful election. A smaller group actively worked on his application. Here are excerpts from their perceptions of his influence.

From Mike Fitts, AIA, state architect: "The impact of Flem Smith and his organization upon the advancement of design in medical facilities is profound. Most modern hospitals today reflect the room configurations and prototypical standards developed by him in the early '70s.

"With his focus on pragmatic practice systems, he has not lost his sensitivity for the individual architect. Perhaps his greatest gift is challenging each employee to meet and exceed his or her potential."

From Kem Hinton, AIA, of Nashville's Tuck Hinton Everton Architects: "Flem's professional accomplishments are outstanding, yet it is his commitment to the profession that has been of the utmost value to fellow architects such as myself. As a former employee and now the owner of an 18-person firm, I can wholeheartedly attest to the fact that my success and the success of many other architects in this area is due

in great part to the experience gained through working with and observing Flem.

Bruce I. Crabtree, FAIA, of Yearwood Johnson Stanton and Crabtree in Nashville, and Flem's sponsor, commended him "as a motivator who inspires others."

"A civic activist and strong participant in community programs, Flem Smith represents those outstanding qualities of integrity, competence and leadership exemplified by membership in the College of

Fellows," he said.

Smith's stature extends far beyond the architectural community. Bob Battle, *Nashville Banner* business editor, compared him to Malcolm Forbes, who said, "If you don't enjoy the climb, giving what it takes to get to the top isn't worth it."

Battle concludes that "Smith gives and gives — and maintains one steadfast goal: to remain creative and willing to explore new ideas."



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## NEWS BRIEFS

### Archeon Design Wins Four Stars

The Mobil Travel Guide has awarded Four Stars of Excellence to the Charlotte, N.C., Park Hotel, designed by Archeon Inc., of Memphis. Archeon designed the hotel for a group of Atlanta hotel developers, including golf legend Arnold Palmer.

### Cromwell Firm Announces New Stockholders

The Cromwell Firm Architects and Engineers has added three new stockholders: Pam McDonald, director of marketing; Jack Langford, manager; and Charles E. Dille III, AIA, manager of construction administration. This is the first addition of stockholders since principals of the firm purchased ma-

jority ownership from the parent company in June 1987.

### THE Promotes Two

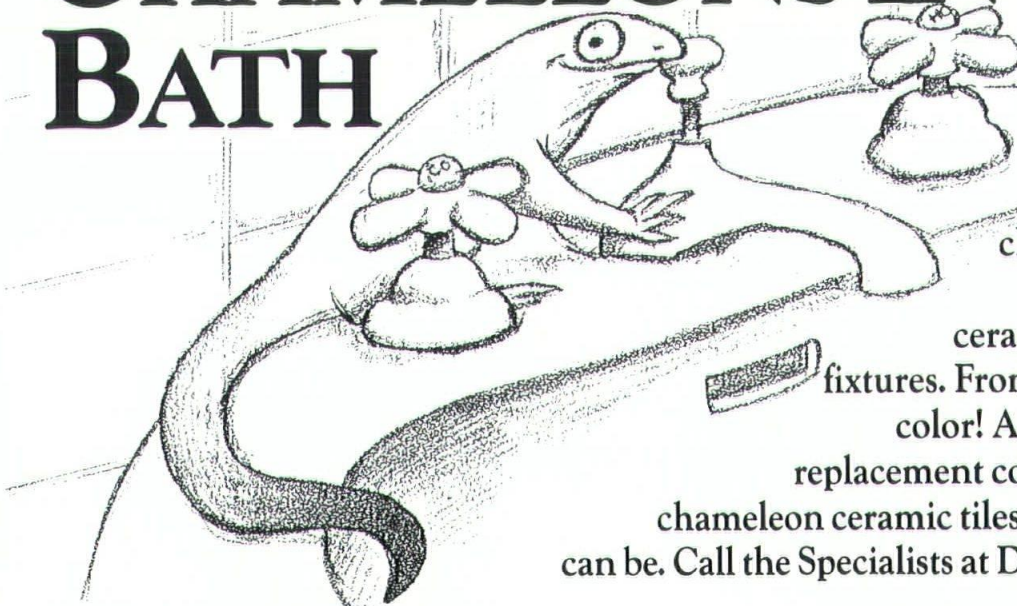
Tuck Hinton Everton Architects, Nashville, has elevated Virginia Campbell, AIA, and Steve Gilbert to management positions.

Campbell is now office manager, responsible for the management and coordination of in-house activities. Gilbert is now project manager. Both are University of Tennessee graduates.

### Parker Is New Auburn Dean

Ray K. Parker, FAIA, chairman of The Cromwell Firm Inc., Memphis, has been named dean of Auburn University's School of Architecture. Parker is a registered architect in 13 states and is a member and Fellow of the American Institute of Architects. He

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has served AIA as a national vice president and director representing the Gulf States Region.

## Billing Rates Climb Higher

Hourly billing rates are continuing to increase, according to PSMJ's Design Services Fee Survey. The medium hourly billing rate for principals is \$88. For project managers, the median is \$65 per hour. All levels of staff showed increases of between 4% and 10% over last year's results.

Nearly 10% of firms surveyed bill liability insurance as a reimbursable cost, up from 7% last year; and the typical firm now performs 40% of its work under limitation of liability clauses, up from 33% last year.

"These liability issues are part of an overall trend toward tighter contracts," according to Frank Stasiowski. "We are seeing more firms bill for clerical work, require an up front retainer before beginning work and charge interest on outstanding invoices, as well as higher markups on consultants and reimbursables."

## 1988 Market Forecast

1988 will be a transitional and disruptive year for design firms, according to *A/E Marketing Journal*.

Many factors confuse the economic pattern: lame-duck administration, failure to extend the 1987 Clean Air deadline, Gramm-Rudman guidelines, the stock market decline, fluctuating interest rates and the growing trade deficit. A "wait and see" attitude is prevalent.

The strongest markets for architectural services in 1988 will continue to be airports, correctional facilities, educational facilities, hazardous waste, pharmaceutical/biotechnology facilities, public assembly facilities, non-residential construction, highway improvements and bridge rehabilitation.

Hot markets for next year include facilities management and interior design.

## Bullock Speaks in Geneva

W. Glenn Bullock, Chairman of Bullock, Smith & Partners Inc., has spoken to the 13th annual European Conference on Shopping Centers and Retail Facilities in Geneva, Switzerland.

Hosted by the International Council of Shopping Centers, the four-day conference attracted over one thousand registrants representing 43 countries.

Bullock presented designs for family entertainment centers in large shopping malls based on the Forest Fair Mall in Cincinnati, Ohio, designed for the Australian company of L.J. Hooker Developments.

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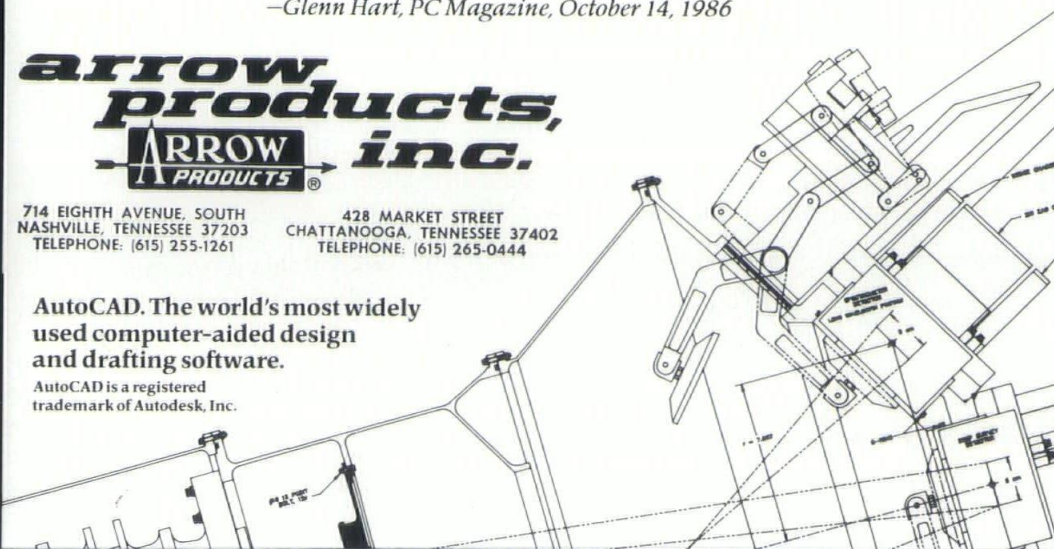
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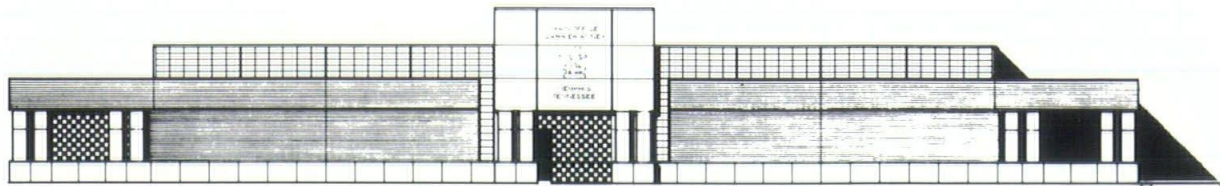
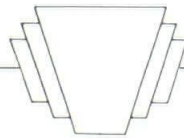
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## PORTFOLIO



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**Memphis, Tennessee**

The 35,000-square-foot facility will provide office and work space for sorting and distributing mail. Located adjacent to the existing general mail facility, the building occupies a corner site and faces a major street. The steel-framed building will be sheathed with brick and limestone, accented with glazed brick. Translucent clerestory panels provide natural lighting into the workroom.



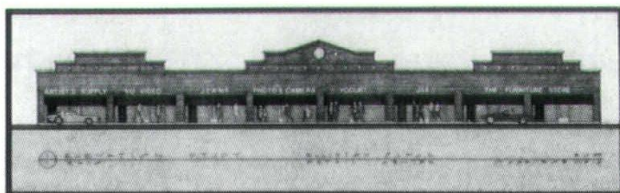
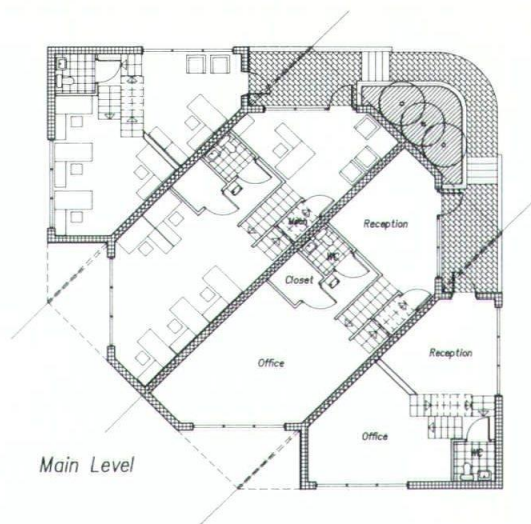
**Gresham, Smith and Partners**  
**Tennessee Baptist Conference Center Addition**  
**Brentwood, Tennessee**

The new addition to the Tennessee Baptist Conference Center in Brentwood will consist of 34,000 square feet providing conference space for 300, dining area and administrative office space. The expansion will double the size of the existing center. The building is precast concrete and is designed to complement the existing facility.

**Stephen Helme, Architect**  
**Office Condo Project**  
**Nashville, Tennessee**

The building and site evolved together out of zoning, programmatic and budget constraints. Although the floor area ratio of 3.0 would allow as much as 27,000 square feet on the site, the actual spatial needs of the owners was slightly over 3,000 square feet. Offices range in size from 600-1,000 square feet. The lower level is handicapped accessible.

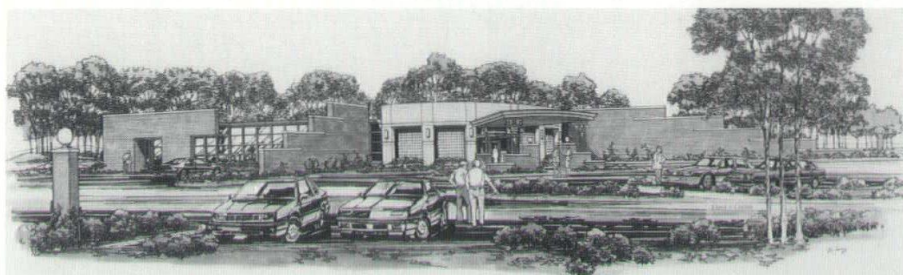
The split-level scheme provides an interesting interior space culminating in the clerestory above. Offices naturally divide into smaller work areas without any interior partitions or fire separations between levels. The diagonal siting, which provides good natural illumination of individual work areas, reinforces the unconventional multi-level scheme.



**Mark Robin Associates**  
**Elliston Point Shopping Center**  
**Nashville, Tennessee**

Elliston Point Shopping Center is a 10,725-square-foot steel and masonry building with stepped parapet forms and brick detailing to fit into the village setting of the Elliston/Vanderbilt neighborhood. Completion is anticipated by September 1988.





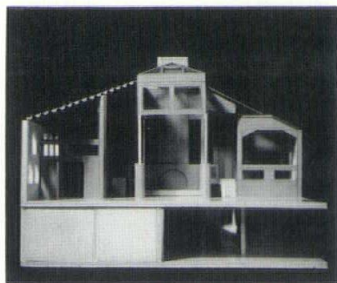
**Floyd + Corbin Architects**  
**Nevis Orthopaedic Center**  
**Nashville, Tennessee**

This 7,300-square-foot medical facility of red-brown brick, green glass and limestone, will house three orthopaedic surgeons and their staff. Wing walls embrace the street intersection. Glass block windows in the curved front filter light through into the semi-circular waiting area, and a central courtyard contributes to the feeling of openness. The interior loop design eases patient traffic flow. The building's steel frame will allow easy horizontal expansion across the site in the future.



**Orr/Houk Architects**  
**New Hope Baptist Church Expansion**  
**Hermitage, Tennessee**

The expansion of New Hope Baptist Church includes a 700-seat sanctuary, a music suite, church offices and a family life center featuring a full-size gymnasium with running track and a kitchen. The present sanctuary will be retained as a chapel. The new construction will wrap around three sides of a cemetery, located at the center of the six-acre site.



**McGown Architects**  
**Student Union, St. Andrew's Sewanee School**  
**St. Andrews, Tennessee**

A student summarized the problem during a programming session with the observation: "We have bedrooms, a dining room, a library, studios, and classrooms, but we don't have a living room." That is the single unifying idea in this building.

Located to form a courtyard with two existing dormitories, views to existing meadow and woodlands are exploited. Life cycle costs, maintenance, passive solar heating, daylighting and natural ventilation are particular concerns. A fireplace with a skylight-covered seating area is the center of the building and serves as the focal point about which all other activities are organized on four different levels.

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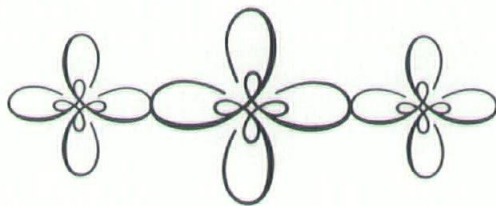
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# 'Graceland, Graceland, In Memphis, Tennessee'



Dawn Baldwin

In the early 1920s, novelist Sinclair Lewis made a prophesy. He wrote: "Somewhere in these United States there is a young man who will become rich. He is going to start a chain of small, clean, pleasant hotels, standardized and nationally advertised, along every important motor route in the country. He is going to have agreeable clerks, good coffee, enduring mattresses and good lighting."

Thirty years later, Kemmons Wilson built the first Holiday Inn in Memphis. With it, he set an unshakeable precedent, transforming the wayside fleabag into an affordable home away from home.

Today, a \$600 million dollar industry in Memphis is devoted to keeping that legacy alive. There are currently more than 10 architectural firms in the city that do most of their design work on hotels and motels locally and nationwide.

With \$32 million of hotel and motel work currently in progress in 12 states and two foreign countries, David L. Wallace and Associates, a six-year-old firm, is an active member of this group.

"This city is a hub of hotel architecture, design, and furnishings," says Wallace. "It has been said within the industry that you can't build a hotel unless you go through Memphis. It's not a fact, but it's close. There is no other city of this size in the country that has that many professional hotel architecture firms."

David L. Wallace & Associates' most challenging project to date is close to home, on Elvis Presley Boulevard next door to the Graceland Mansion.

The Graceland Hotel, a multi-million dollar luxury hotel and commercial complex, is the brainchild of Frank Taylor, a franchise developer for Days Inn and former vice president with Sheraton and Quality International; Hugh Jones, president of the Nashville-based Sterling Co. and former

senior vice president with Holiday Inns; and Hall Hardaway, owner and president of Hardaway Construction Co., one of the largest general contractors in Tennessee.

These three men purchased the 10-acre piece of land, where Elvis rode his horses and dirt bikes, just north of the mansion on Elvis Presley Boulevard.

The official grand opening for Phase I of the approximately \$20 million facility is tentatively planned for early summer of 1989. The hotel will have a colonial look and feel, with a heavy emphasis on millwork, wood and glass. It will exemplify a sweeping Southern elegance.

The complex will include a five-story guest unit building with 213 upscale, larger-than-standard-size rooms in Phase I and a total of over 400 by the time Phase III is completed. Several of the hotel's 17 suites will be designed by local celebrities, with the most elegant and expensive, the "Priscilla Suite," designed by Priscilla Presley. It will feature a fully-equipped kitchen, formal living and dining rooms, whirlpool, entertainment center and balcony.

Adjoining this building will be a 60,000-square-foot commercial, meeting and dining area including a 600-seat ballroom, elegant diversified dining for 160, and a high-energy lounge with seating for 350. A theatre, fully equipped health club, local radio station, and 12 specialty shops and boutiques will also be available to hotel guests.

The focal point of the lobby, at Priscilla Presley's request, will be a sweeping grand staircase: every Southern belle's favored way to make a grand entrance. It will lead up to a second floor balcony and bar overlooking a large courtyard that will feature a guitar-shaped swimming pool.

It may not *look* anything like the roadside hotel Sinclair Lewis imagined, but if the Graceland Hotel operates as efficiently and productively as its backers predict, it won't be because of gimmicks and glitz, but because the design adheres to the simple ideals Lewis foretold and which David Wallace continues to follow.

*Dawn Baldwin is a free-lance writer in Memphis.*

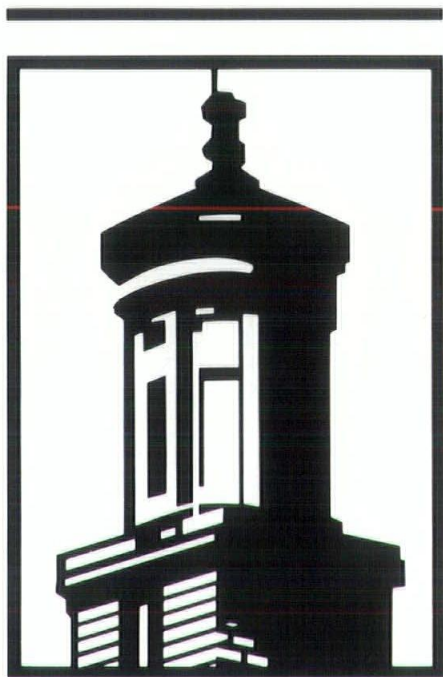


*Courtyard with Guitar-Shaped Pool*



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# Setting Our Sights on New Heights:



**Tennessee  
Foundation  
for  
Architecture**

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*Kem Hinton, AIA*

**T**his past year has been the most exciting ever for the Tennessee Foundation for Architecture. Several directions have been established which should help our young organization move forward from its initial start as a memorial scholarship funding group to one which promotes architecture as an art form in Tennessee.

## **Foundation Activities**

We are tentatively scheduling a Foundation-sponsored lecture which will take place in conjunction with the 1988 TSA convention. This major lecture will be open to the public and students at the University of Tennessee in an attempt to maximize the professional architectural audience. In addition, the Foundation hopes to again hold a designer-oriented raffle or auction; the success of this year's Eames Chair raffle was too good not to repeat.

We'd like to take this opportunity to congratulate the winners of this year's raffle, Harriet Hall Cates, who won the Eames Chair, and Rand McFarlin, AIA, who won the watercolor. Also, congratulations to this year's Foundation scholarship winner, Daniel O'Hay, and last year's winners, Teresa Beth Alley and David Searles.

## **Foundation Publicity**

The Foundation is publishing its first formal membership brochure. The purpose of this printed material is to directly invite the larger audience of non-professionals interested in architecture to become a part of the growing Foundation.

## **Educational Activities**

The Foundation intends to investigate the development of educational programs which might assist elementary and secondary schools in educating young students about architecture and its importance as a reflection of human endeavors. The Philadelphia Foundation for Architecture began such a program in 1983, and now receives considerable city funding to teach architecture in the elementary schools. Although our statewide organization mandates a regional program, we can certainly be inspired by the Philadelphia success and begin to consider programs of our own. We need your help. How does one teach architecture to very young students?

## **Scholarships**

The Foundation will continue its original purpose of providing financial assistance to deserving students of architecture. In addition, more information will be made available to invite individuals and groups to submit proposals to fund research in architecturally related projects. As our membership and funding grow, so too does the opportunity to support a diverse group of activities. Through such diverse programs, we hope that the Foundation will help establish Tennessee as a regional center of excellence in the promotion of architecture.

We invite your input and involvement. If you have any ideas or questions, please do not hesitate to contact any one of those committed to our craft. Get involved and help make Tennessee a special state of architecture!



# Dan O'Hay Receives Foundation Scholarship

Dan O'Hay, honor student at the University of Tennessee School of Architecture, has received a memorial scholarship from the Tennessee Foundation for Architecture. A member of the National Honor Society, O'Hay was selected by the Foundation's Scholarship Committee for his articulate expression, his scholastic excellence and financial need.

O'Hay has dreamed of architecture much of his life. "I grew up in the middle of a zone marked 'large-scale, suburban development,'" he said.

"Prefabricated wood-frame houses were my jungle gyms. I watched the construction of neighborhoods from an array of surveyors' flags to the randomly placed 'for sale' signs. I got to the point where I tried

As a student, O'Hay has come to appreciate the complexity of the architectural language, design process and philosophy connected to those blueprints. Working part-time he still maintains a 3.3 average, a 3.3 average.

"I cannot say in what I plan to specialize, for I have not yet explored all my interests; but I do know that architecture means as much to me today as those jungle gyms meant to my childhood," O'Hay added.

The Tennessee Foundation for Architecture was established in 1984 in memory of Nashville architect Edward J. Meiers, AIA. Today, the Foundation is the beneficiary of memorials honoring James R. Booher, AIA, 1986; Clayton Dekle, FAIA, 1987; Steve and Trent Gilleland, 1986; Deberry McKissack, 1988; Robert Tuck, 1985; Burney Tucker, AIA, 1986; as well as contributions from individuals and organizations devoted to excellence in architecture.

*"After I saw a set of blueprints and made the connection between two and three dimensions, I knew I wanted to be an architect."*

to guess a house's floor plan by the way the pipes stuck out of its concrete slab. I was fascinated by each new detail, and I was equally curious as to how all the pieces fit together," O'Hay continued.

"After I saw a set of blueprints and made the connection between two and three dimensions, I knew I wanted to be an architect. After high school, I met and married a woman who believed in my dream, and together we saved enough money to move to Knoxville so I could start my formal education," O'Hay said.

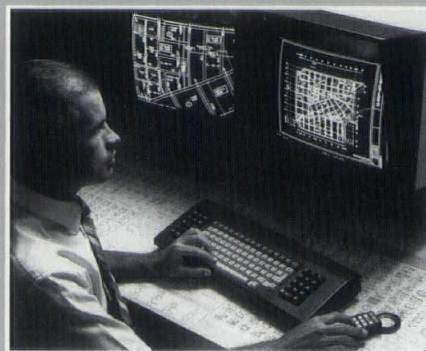
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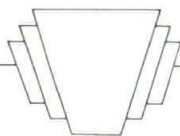
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## CHAPTER BRIEFS



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*J. Kevin Lloyd, AIA*

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Daniel Andrew Buehler, AIA - Director (Membership)  
Don Miller, AIA - Director (Government Affairs)

The January chapter meeting welcomed the remarks of Bill Nolan, the Tennessee Society of Architects' newly hired state lobbyist. Many UT graduates will recall Bill's work as a Knoxville area state representative. Later he served as lobbyist for the Tennessee Trial Lawyers Association. The membership wishes to express wholehearted support of the 1988 legislative initiatives taken by TSA and Nolan. Following the meeting a tour of the restored State Capitol Building was conducted.

Charles Siemons of the Chicago firm Siemons, Larson, Matlin and Purdy addressed the February

meeting. Siemons' firm is retained by Metropolitan Nashville as consultants for the city's new general plan. He gave an important presentation of the planning document, which will be used to guide the development of Nashville into the next century. His comments were augmented by the remarks of State Representative Jan Bushing, who is also chairman of the Metropolitan Nashville Planning Commission.

Members in the news recently include Ron Gobbell, AIA, principal of Gobbell, Hays and Partners and a past president of the chapter, who was named to a five-year term with the Historic Zoning Commission of Metropolitan Nashville. Gobbell will add an architectural presence to an agency largely responsible for protection of the historic architecture of the city. His appointment fulfills another of the chapter's goals as well.

Speaking of news, the chapter recently cooperated with WTVF, Channel 5 in Nashville, in the production of a three-part, 10 o'clock news segment entitled "Nashville Skyline." Seven chapter members were featured, and according to chapter executive director Polly Lewis, "The entire series was positive in its depiction of architecture and architects."

These events, coupled with the promising efforts of the recently formed chapter legislative minuteman network chaired by Ed Houk, AIA, indicate a very rewarding 1988 for the chapter and its members.

### West Tennessee Chapter/AIA

*W.J. Tenison, Jr., AIA*

**T**he West Tennessee Chapter/AIA has elected 1988 officers: Mary Coats, AIA, president; Frank Wagster, AIA, president-elect; W.C. Harris, secretary/treasurer; and W.J. Tenison, Jr., AIA, director.

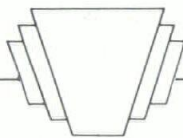
The next meeting of the West Tennessee

Chapter/AIA will be held on June 21, 1988, at the home of W.C. Harris. The chapter invites architects and associates to contact any chapter officer to discuss the benefits of AIA membership and affiliation with the West Tennessee/AIA chapter.



# OUT OF PLUMB

Robert D. Holsaple, AIA



**F**or some reason I have always been one of those persons who makes rules for his own guidance. I have also been known to suggest that others might profit by the application of my rules to *their* lives. I don't make that suggestion very much any more.

Experience has taught me that my rules, which I once regarded as being infallible, aren't. In addition, I have found that quite often I can't remember the reason I made the rule.

Consider, if you will, the Case of the Thirty-by-Forty-Two Tracing Paper. One day a student, who had been employed for the summer, asked me if we had any large sheets of tracing paper with printed borders and titles. He explained that he had a drawing which was too large to fit one of our small paper sheets, had inquired of the secretary about large sizes and had been told, "Mr. Holsaple will only let us buy mylar sheets in the large size."

I had forgotten the rule, but she, having the procurement responsibility, hadn't. The student rightly reasoned that his job really didn't warrant the expense of mylar. The rule didn't seem to make good sense so I told him to get some large-sized paper. I thought about disclaiming any responsibility for the rule, but, fearing bodily harm from my secretary, made no comment.

Several weeks later, while risking life and limb by running my own prints, I remembered that our print machine, several print machines ago, had begun to eat large paper tracings. I had decreed that, henceforth, we would use only the stiffer, non-edible, mylar sheets for large drawings.

Special situations require special guidance from experience, and in these situations I can immediately (usually) identify the experience. As an example: There is a set of guiding rules which I have formulated as the result of having moved into new offices too many times. The rules are:

1. When preparing to move into a building which you did not design, entrust the design of your office to a person who is totally insensitive to criticism or whom you wish to leave your employ.
2. When preparing to move into a building which you *did* design, and which has other tenants who know that you are the architect, don't.

The first rule is probably influenced by a rule which my wife repeatedly proposes: "Every architect should be required to occupy the buildings which he/she designs for at least one month." It is my feeling that this proposal is unnecessarily cruel. All of the psychiatric articles, which I read in the family magazines in my dentist's office, stress the harm in constantly trying to reach perfection.

The second rule is influenced by the construction of an office building many years ago. The firm by which I was employed was the designer and decided to take space in the building. I was the project manager, or whatever they called it in those days. Our neighbors on the floor below sold insurance and employed multitudes of females, each of whose body thermostat was set differently.

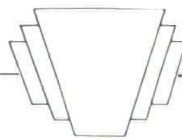
The building owners had been most conservative in the building budget, which resulted in the insurance suite having only one thermostat and limited control of the heating and cooling. I have never determined exactly who told those women that I was the person who knew the most about the operation of the building.

My day usually began when I encountered one or more of the ladies in the parking lot and was informed that their office had been too hot or too cold (depending on which lady) on the preceding day and asked if there wasn't something that I could do about it. I then stopped in at their office, adjusted the thermostat three degrees up and three degrees back, said, "Hmm, that should do it," and left. This was repeated daily as I considered the addition of two dummy thermostats so that the ladies could do their own adjusting. I believe that the problem was eventually solved when the insurance agency bought several small electric heaters so that those who wished could cook themselves.

Somehow, I remained friendly with the ladies; so much so that one of them brought me a box of homemade chocolate candy at Christmas to show their gratitude for my attention to their comfort. That gracious act summed up the whole experience. I am allergic to chocolate.



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# THIRTY YEARS LATER

**Frank Lloyd Wright To 1910, The First Golden Age** by Grant Carpenter Manson; Van Nostrand Reinhold Cox, 1958; illustrated, bibliography, index; paperback, \$21.95.

*W.F. Lampe Jr.*

When Grant Carpenter Manson was writing, Frank Lloyd Wright was alive and well at this, that or the other of the three Taliesens. Therefore, the author makes Wright's 17 years at Oak Park golden, indeed.

"The First Golden Age" has not held up. In 30 years, the scholarship has been honed. Manson made some sweeping critical judgments that make one wonder if he could read a floor plan. It is with the greatest difficulty that I can accept Louis Sullivan's indifference to his own two residences and those of his most intimate acquaintances, Mr. and Mrs. James Charnley. Manson, with Wright not yet in his grave, accepts the legendary attribution. He accepts, as well, Wright's myth that he was born in 1869.

Let us, however, with Manson, grant Wright his greatness: absolute mastery of the art of adaptation. The Blossom, "boot-legged" in 1892, is a compression of McKim, Mead and White's 1886 design for H.A.C. Taylor's "cottage" at Newport; his own Oak Park 1889 "cottage" was derived from that same firm's astonishing W.G. Low villa further up Narragansett Bay at Bristol, R.I.

The reappearance of "The First Golden Age" at this point in architectural time is an interesting coincidence. Philip Johnson — Internationalist, Grand Mogul of Miesian Negativism and, most recently with John Burgee, a successful exponent of Post-Modernism — once identified Frank Lloyd Wright as America's greatest architect of the 19th century. I have discovered little evidence that would dispute his appraisal. Le Grand Philip has retired to consulting. In a recently-published interview, he asks that residential architects "look back" to Wright's houses.

Perhaps the best response to that suggestion can be found in Manson: the then-Mrs. Harold McCormick's rejection of Wright's project for an expansive lake-bluff villa at

Lake Forest, Ill., terminated the Oak Park epoch of Wright's career but sounded, as well, the death knell of the Prairie School. "Her mode of life simply could not be suited by a Prairie house."

While "The First Golden Age" is neither good nor bad, we cannot fault the author's genuine enthusiasm. It has earned its place in the FLW bibliography.

Read the book but pay strict attention to what is *not* written. Read carefully and you will gather some interesting facts. And you will glean new insights into the turbulent career of a tenacious architect whose major accomplishment was in staying alive. And, even if you do not, the vintage photography will entertain you.

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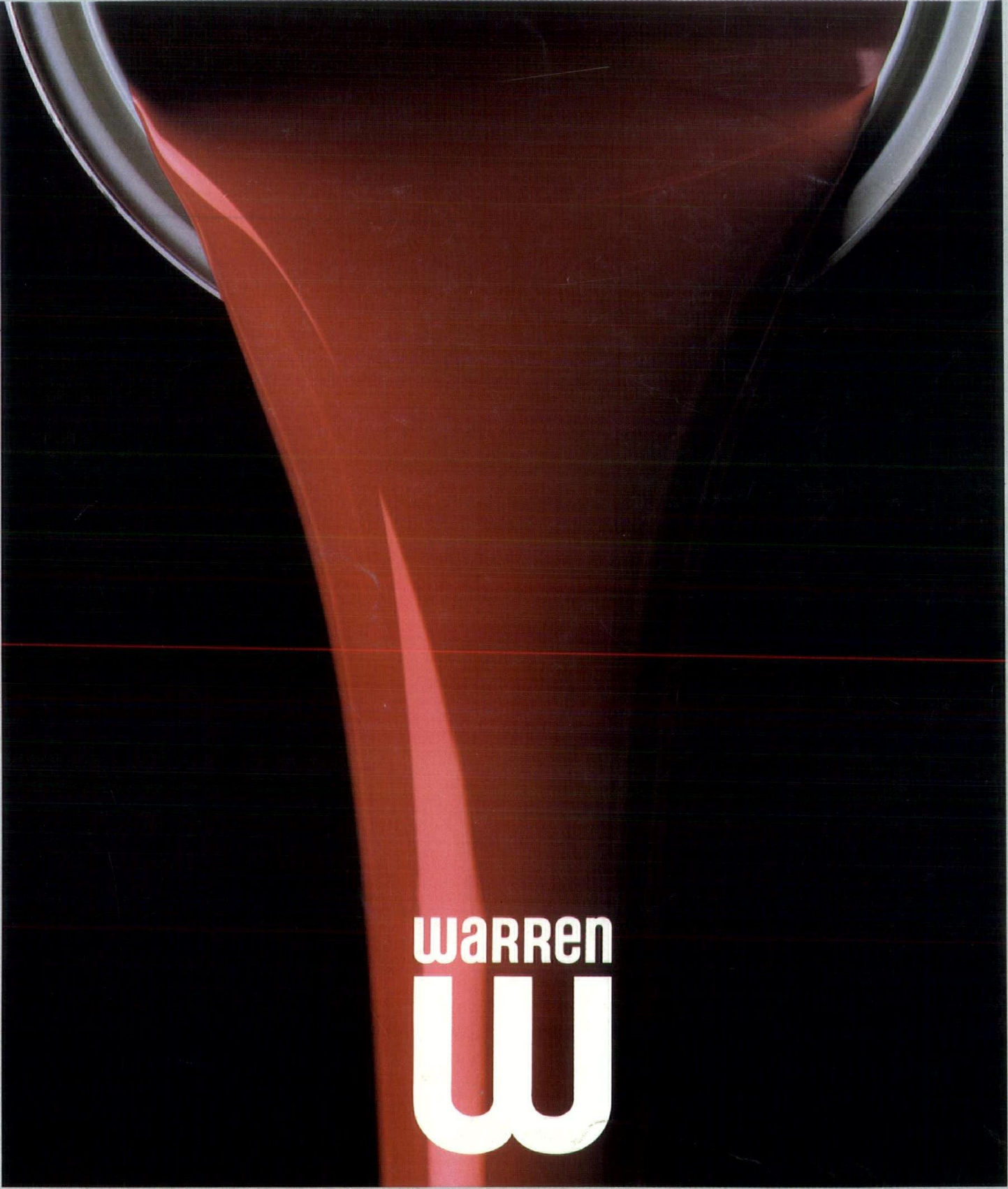
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